The Pink Glass Swan—Lucy R. Lippard 1995 Lucy Lippard is one of the most provocative and groundbreaking art critics of the last two decades. A catalyst for social and artistic change, Lippard's writings show the impact of feminism on art, and art on feminism. The Pink Glass Swan brings together Lippard's essays and articles from various magazines, catalogs, and newspapers from the last ten years. Through the eyes of this influential and important critic, The Pink Glass Swan chronicles the sweeping changes in women’s art over the years. Mixed Blessings—Lucy R. Lippard 2000 Examines the work of contemporary Latino, Native American, African-American, and Asian-American artists, discussing how their art demonstrates the ways in which the various cultures see themselves and others.

Get the Message?—Lucy R. Lippard 1984 This collection of twenty essays reflects the ethical and political questions facing artists and ranges from scholarly reporting to comic strips. From the Center—Lucy R. Lippard 1976 Lucy Lippard is both one of our finest critics of contemporary art and one of the most perceptive and strongest supporters of women artists. These thirty essays, written since the publication of Changing in 1971, delineate the growth of Lippard's feminism and the present status of women’s art. In Lippards words: “...while I wish I could claim that this book established a new feminist criticism, all I can say is that it extends the basic knowledge of art by women, that it provides the raw material for such a development.” From the Center is important, stimulating reading for all concerned with the women's art movement.

The Cultural Politics of Fur—Julia Embery 1997 A fascinating account of the powerful roles fur has played in various cultures and of the historical and political forces at work in the play of its meanings. --Jonathan Culler, Cornell University

In this well-written treatise, Emberley...views fur through widely disparate lenses.... Emberley is able to make us understand all the viewpoints she presents.... A valuable book on a little-explored subject.--Library Journal

This is a strong and intelligent work on a controversial topic. Singular Women-Kristen Frederickson 2003-03-04 Contemporary art historians— all of them women—probe the dilemmas and complexities of writing about the woman artist, past and present. These 13 essays address the work and history of specific artists, beginning with the Renaissance and ending with the present day. Crafting Gender—Elí Bartra 2003-10 This volume initiates a gender-based framework for analyzing the folk art of Latin America and the Caribbean. Defined here broadly as the “art of the people” and as having a primarily decorative, rather than utilitarian, purpose, folk art is not solely the province of women, but folk art by women in Latin America has received little sustained attention. Crafting Gender begins to redress this gap in scholarship. From a feminist perspective, the contributors examine not only twentieth-century and contemporary art by women, but also its production, distribution, and consumption. Exploring the roles of women as artists and consumers in specific cultural contexts, they look at a range of artistic forms across Latin America, including Panamanian molas (blouses), Andean weavings, Mexican ceramics, and Mayan hiplies (dresses). Art historians, anthropologists, and sociologists from Latin America, the Caribbean, and the United States discuss artwork from Mexico, Argentina, Chile, Colombia, Ecuador, Panama, Suriname, and Puerto Rico, and many of their essays focus on indigenous artists. They highlight the complex webs of social relations from which folk art emerges. For instance, while several pieces describe the similar creative and technical processes of indigenous pottery-making communities of the Amazon and of mestiza potters in Mexico and Colombia, they also reveal the widely varying functions of the ceramics and meanings of the iconography. Integrating the social, historical, political, geographical, and economic factors that shape folk art in Latin America and the Caribbean, Crafting Gender sheds much-needed light on a rich body of art and the women who create it. Contributors Elí Bartra Ronald J. Duncan Deloria, Julioan Betty LaDuke Lourdes Reijn Patrion Sally Price María de Jesús Rodríguez-Shadow Mari Lynn Salvador Norma Vale Dorothea Scott Whitten Art, Women, California 1950-2000—Diana Bressler Fuller 2002 This is the book on women’s art I’ve been waiting for—smart, deeply rooted, and up-to-date, with an overdue focus on women of color that fills in the historical cracks. Read it and run with it.—Lucy R. Lippard, author of The Pink Glass Swan: Selected Essays on Feminist Art More than merely beautiful and ground-breaking, Art/Women/California 1950-2000 is also about the enriching interventions created by diverse women artists, the effect of whose work is not only far-reaching, but has also opened up the very definition of American art. It is about intellectual interdisciplinarity and the dialectical relationship between art and social context. It is about the way various California cultures—Native, Latino, Asian, feminist, immigrant, politically active, and virtual, which are so different from the trope of the Western cowboy—have intervened in that entity we imagine as ‘America’. --Elaine Kim, editor of Dangerous Women: Gender and Korean Nationalism Rich and provocative. A pleasure to read and to look at.—Linda Nochlin, author of The Body in Pieces: The Fragment as a Metaphor of Modernity This book should greatly help everyone understand the remarkably diversified evolution of art in California, which is largely due to the great influx of women and the transformative effect of a new feminist consciousness. --Arthur C. Danto, author of Philosophizing Art: Selected Essays Undermining—Lucy R. Lippard 2014-04-15 Award-winning author, curator, and activist Lucy R. Lippard is one of America’s most influential writers on contemporary art, a pioneer in the fields of cultural geography, conceptualism, and feminist art. Hailed for “the breadth of her reading and the comprehensiveness with which she considers the things that define place” (The New York Times), Lippard now turns her keen eye to the politics of land use and art in an evolving New West. Working from her own lived experience in a New Mexico village and inspired by gravel pits in the landscape, Lippard weaves a number of fascinating themes—among them fracking, mining, land art, adobe buildings, ruins, Indian land rights, the Old West, tourism, photography, and water—into a tapestry that illuminates the relationship between culture and the land. From threatened Native American sacred sites to the history of uranium mining, she offers a skeptical examination of the “subterranean economy.” Featuring more than two hundred gorgeous color images, Undermining is a must-read for anyone eager to explore a new way of understanding the relationship between art and culture.
and place in a rapidly shifting society.

Encounters in the Virtual Feminist Museum-Griselda Pollock 2007 This work from Griselda Pollock witnesses that the museum has become entrenched within the practices and policies of heritage, tourism, and entertainment and so the possibility of the museum as a site of critical dialogue and intervention is reduced.

We Flew over the Bridge-Faith Ringgold 2010-02-02 In We Flew over the Bridge, one of the country’s preeminent African American artists and award-winning authors—Faith Ringgold—reflects on her fascinating story of life. Faith Ringgold’s arts—starring “story quilts,” politically charged paintings, and more—hang in the Studio Museum in Harlem, the Metropolitan Museum of Art, and other major museums around the world, as well as in the private collections of Harvey Keitel, Bill Cosby, Beverly Johnson. Her children’s books, including the Caldecott Honor Book Tar Beach, have sold hundreds of thousands of copies. But Ringgold’s path to success has not been easy. In this gorgeously illustrated memoir, she looks back and shares the story of her struggles, growth, and triumphs. Ringgold recollects how she had to surmount a wall of prejudices as she worked to refine her artistic vision and raise a family. At the same time, the story she tells is one of warm family memories and sustaining friendships, community involvement, and hope for the future.

Materializing Six Years-Julia Bryan-Wilson 2012 Lucy R. Lippard’s famous book, itself resembling an exhibition, is now brought full circle in an exhibition (and catalog) resembling her book. “Conceptual art, for me, means work in which the idea is paramount; the material form is secondary, lightweight, ephemeral, cheap, unpretentious and/or ‘dematerialized.’” —Lucy R. Lippard, Six Years In 1973 the critic and curator Lucy R. Lippard published Six Years, a book with possibly the longest subtitle in the bibliography of art: ‘The dematerialization of the art object from 1966 to 1972: a cross-reference book of information on some esthetic boundaries: conceptual art and its evolution.’ The book is a fragmented text, art works, documents, interviews, and symposia, arranged chronologically and focused on so-called conceptual or information or idea art with mentions of such vaguely designated areas as minimal, anti-form, systems, earth, or process art, occurring now in the Americas, Europe, England, Australia, South Asia (with occasional political overtones). Edited and annotated by Lucy R. Lippard. Six Years, sometimes referred to as a conceptual art object itself, not only described and embodied the new type of art-making that Lippard was intent on identifying and cataloging, it also exemplified a new way of criticizing and curating art. Nearly forty years later, the Brooklyn Museum takes Lippard’s celebrated experiment in curated conceptual art and information art, turns that book as a road map into an exhibition into an exhibition materializing the ideas in her book. The artworks and essays featured in this publication recall the thrill that was tangible in Lippard’s original documentation, reminding us that during the late sixties and early seventies all possible social and material parameters of art (making) were played with, worked over, inverted, reduced, expanded, and rejected. By the sixties’ own account, the work also documents the early years of boundaries of critical, curatorial, and artistic practices. With more than 200 images of work by dozens of artists (printed in color throughout), this book brings Lippard’s curatorial experiment full circle.

The Glass Castle-Jeannette Walls 2006-01-02 Journalist Walls grew up with parents whose ideals and stubborn nonconformity were their curse and their salvation. Rex and Rose Mary and their four children lived like nomads, moving among Southwest desert towns, camping in the mountains. Rex was a charismatic, brilliant man who, when sober, captured his children’s imagination, teaching them how to embrace life fearlessly. Rose Mary painted and wrote and couldn’t stand the responsibility of providing for her family. When the money ran out, the Walls retreated to the dismal West Virginia mining town Rex had tried to escape. As the dysfunction escalated, the children had to fend for themselves, supporting one another as they found the resources and will to leave home. Yet Walls describes her parents with deep affection in this tale of unconditional love in a family that, despite its profound flaws, gave her the fiery determination to carve out a successful life. —From publisher description.

What the Body Cost-Jane Blocker 2004 Because performance is by its very nature ephemeral, it elicits a desire for what is lost more than any other form of art making. But what is the nature of that desire, and on what models has it its foundation? How has it been perceived in which the history of performance art gets told? In What the Body Cost, Jane Blocker revisits key works in performance art by Carolee Schneemann, Vito Acconci, Hanna Wilke, Yves Klein, Ana Mendieta, and others to challenge earlier critiques that characterize performance, or body art, as a purely revolutionary art form and fail to recognize its reactionary—and sometimes damaging—effects. The performance art that has so far been the most fascinating to date is that which the performance art has not, she finds, gone far enough in locating the body at the center of the performance, nor has it acknowledged the psychic, emotional, or social costs exacted on that body. Drawing on the work of critical theorists such as Roland Barthes and Catherine Belsey, as well as queer theory and feminism, What the Body Cost reads against patriarchal and heteronormative tendencies in art history while providing a corrective to the established view that performance art is necessarily transgressive. Instead, Blocker suggests that the historiography of performance art is a postmodern lovers’ discourse in which practitioners, historians, and critics alike fervently seek the body while doubting it can ever be found. Jane Blocker is assistant professor of art history at the University of Minnesota and author of Where Is Ana Mendieta? Identity, Performance, and Exile (1999). On the Beaten Track-Lucy R. Lippard 2008-09-01 Lucy R. Lippard’s 2008-09-01 book, an "insightful" (San Francisco Bay Guardian) look at art and celebrity from the bestselling author and art critic. In Lucy R. Lippard’s On the Beaten Track, essays on cultural criticism, anthropology, and community activism are interwoven to examine how tourism sites are conceived and represented, and how they transform their surroundings. Called “stimulating” and “vibrant,” this new edition of On the Beaten Track, long available in paperback for the first time. With her characteristic breadth of insight and critical eye, Lippard explores the act of being a tourist in one’s own home, the role of advertising and photography in defining place, antique shops as populist museums, and the commodification of indigenous cultures. She discusses the political economies of leisure spaces; the tourist’s fascination with tragic destinations such as the sites of massacres, nuclear weapons tests, and Holocaust memorials; and our willingness to let national parks and heritage sites define nature and history. Finally, the author that critic Andrew Ross calls “the most sure-footed tour guide you could hope for” surveys how artists are responding to the environmental, cultural, and political issues surrounding contemporary tourism.

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proccupations begin and how did they come to signify a particular type of art? Kathy Battista’s (re-)engagement with the founding generation of female practitioners in the 1970s Los Angeles cultural hub from which a new art practice arose. Emphasizing the importance of artists including Bobby Baker, Anne Bean, Christina Elwes, Rose English, Alexis Hunter, Hannah O’Shea and Kate Walker, and examining works such as Mary Kelly’s “Post-Partum Document”, Judy Clark’s 1973 exhibition issues and Coeyse Fanni Tutt’s “Prostitution”, shown in 1976, Kathy Battista investigates some of the most controversial and provocative art from the era.

The Lure of the Local-Lucy R. Lippard 1997 Explores a unique opportunity to explore contemporary Arab art by women. Today’s volume collects 18 Arab women artists from around the world to challenge western stereotyping of women’s role in Arab society. The contributors and artists illustrate how women experience and question their lives as integral to the Arab diaspora. Their cross-cultural dialogue reflects the diversity of today’s Arab art, and the fresh perspective that each artist brings to the genre.

The Glass Age-Cole Swensen 2007 National Book Award finalist Cole Swensen’s fascinating meditation on the nature of glass, windows, perception.

The Wonderful Story of Henry Sugar-Road Dahi 2000-05-22 Seven superb short stories from the bestselling author of Charlie and the Chocolate Factory and The BFG! Meet the boy who can talk to animals and the man who can see with his eyes closed. And find out about the treasure buried deep underground. A cleaner mix of fact and fiction, this collection also includes how master storyteller Roald Dahl became a writer. With Road Dahi, you can never be sure where reality ends and fantasy begins. “All the tales are extra ordinary.” –Publishers Weekly

Savvy-Ingrid Law 2008-05-01 A vibrant new voice . . . a modern classic. For generations, the Beaumont family has harbored a magical secret. They each possess a “savvy”—a special supernatural power that strikes when they turn thirteen. Grandpa Boma moves mountains, her older brothers create hurricanes and spark electricity . . . and now it’s the eve of Mibs’s big day. As if waiting weren’t enough, the following few days before Mibs’s birthday: Poppa has been in a terrible accident. Mibs develops the singular mission to get to the hospital and prove that her new power can save her dad. So she sneaks onto a salesman’s bus . . . only to find the bus heading in the opposite direction. Suddenly Mibs finds herself on an unforgettable odyssey that will force her to make sense of growing up and of other people, who might also have a few secrets hidden just beneath the skin.

Infidel-Ayaan Hirsi Ali 2008-04-01 The author of The Caged Virgin recounts on an unforgettable odyssey that will force her to make sense of growing up and of other people, who might also have a few secrets hidden just beneath the skin.

A World Apart-Cristina Rathbone 2007-12-18 “Life in a women’s prison is full of surprises,” writes Cristina Rathbone in her landmark account of life at the book is Denise, a mother serving five years for a first-time, nonviolent drug offense. Denise’s son is nine and obsessed with Beanie Babies when she first arrives in prison. He is fourteen and in prison himself by the time she is finally released. As Denise struggles to reconcile life in prison with the realities of her son’s excessive freedom on the outside, we meet women

Legally Stoned is a well researched sourcebook for anyone interested in psychoactive substances that are currently legal in the United States. Legally Stoned cites scientific research and personal accounts to provide accurate descriptions of each substance’s history, physiological effects, and the risks of use. Legally Stoned also challenges the rationality of the drug laws by describing the methods people often use to obtain and use any of these, and many other, means of seeking a new level of awareness. It’s completely legal, it’s human nature; it’s your right. What are you waiting for? With 16 pages of photos A Featured Alternate of the Quality Paperback Book Club Uniforms Exposed-Jennifer Craik 2005-06 From religious orders to the military, schools to fetich clubs, uniforms shape identities. What does it mean to wear one? Why do certain professions require them? Why are uniforms so alluring when they inspire so many ambivalent feelings? Craik delves into the myths of uniforms and uncovers the news to their significance of these ordinary yet extraordinary garments. Craik demonstrates how uniforms go well beyond the standard definitions of order, discipline, conformity, pride and authority. Their meaning, she argues, is thoroughly context-dependent.

The Truth About Sparrows-Marian Hale 2015-06-23 “The Wynns are an unforgettable family. The details of their struggle to survive the Great Depression will linger long after the last page has been read.”–Ann M. Martin, winner of the Newbery Honor for A Nutshell Library: A stunning debut novel about the true meaning of home Sadie Wynn doesn’t want a new life; her old one suits her just fine. But times are hard in drought-plagued Missouri, and Daddy thinks they’ll be better off in Texas. Sadie hates this strange new place, where even children must work at the cannery to help make ends meet and people are rude to her disabled father. Yet when trouble comes, it is the kindness of these new neighbors that helps the family make it through. And no one helps more than Dollie, a red-headed chatterbox of a girl who just might become a good friend-if Sadie will only see the family make it through. And no one helps more than Dollie, a red-headed chatterbox of a girl who just might become a good friend-if Sadie will only see

The Lure of the Local-Lucy R. Lippard 1997 Explores the multiple senses of life in prison for far too long. At the center of women of the oldest running women’s prison in America. The picture that emerges is both astounding and enraging. Women reveal the agonies of separation from family and friends, the plights of depression, and of sexual predation, and institutional malaise behind bars. But they also share their own personal hopes and concerns. There is horror in prison for sure, but Rathbone insists there is also humor and romance and downright bloody-mindedness. Getting beyond the political to the personal, A World Apart is both a triumph of empathy and a searing indictment of a system that has overlooked the plight of imprisoned women for far too long. At the center of this book is Denise, a mother serving five years for a first-time, nonviolent drug offense. Denise’s son is nine and obsessed with Beanie Babies when she first arrives in prison. He is fourteen and in prison himself by the time she is finally released. As Denise struggles to reconcile life in prison with the realities of her son’s excessive freedom on the outside, we meet women
like Julie, who gets through her time by distracting herself with flirtatious, often salacious relationships with male correctional officers; Louise, who keeps herself going by selling makeup and personalized food packages on the prison black market; Chris, whose mental illness leads her to kill herself in prison; and Susan, who, after thirteen years of intermittent incarceration, has come to think of MCI-Framingham as home. Fearlessly truthful and revelatory, A World Apart is a major work of investigative journalism and social justice.

To-morrow—Ebenezer Howard 2010-10-28 The founder of the Garden City Association outlines his radical new approach to urban planning. First published in 1898.

First Love, Last Rites—Ian McEwan 2011-02-11 Somerset Maugham Award winner: Dark early fiction by the author of Nutshell—"a splendid magician of fear" (Village Voice Literary Supplement). Taut, brooding, and densely atmospheric, the stories here show us how murder can arise out of boredom, perversity from adolescent curiosity—and how sheer evil can become the solution to unbearable loneliness. These short fiction pieces from the early career of the New York Times—bestselling and Man Booker Prize—winning author of Atonement and On Chesil Beach are claustrophobic tales of childhood, twisted psychology, and disjointed family life as terrifying as anything by Stephen King—and finely crafted with a lyricism and an intensity that compels us to confront our secret kinship with what repels us. "A powerful talent that is both weird and wonderful."

—The Boston Sunday Globe

The Giant's House—Elizabeth McCracken 2013-01-31 'Every so often a novel comes along which transcends whimsy with the beauty of its writing. Elizabeth McCracken's small masterpiece is one of these' Guardian A powerful and unique story about connection, showing that miracles can happen—even across a library circulation desk. The year is 1950, and in a small town on Cape Cod twenty-eight year old librarian Peggy Cort feels as if love and life have stood her up. That is, until the day James Carlson Sweatt – the 'over-tall' eleven year old boy who's the talk of the town – walks into her library and changes her life for ever. Two misfits whose lonely paths cross at the circulation desk, Peggy and James are odd candidates for friendship. In James, Peggy discovers the one person who's ever really understood her, and as he grows – six foot five at age twelve, then seven foot, then eight – she finds their most singular romance. "Perfect for readers who loved Eleanor Oliphant is Completely Fine"

The Brooklyn Follies—Paul Auster 2007-04-01 From the bestselling author of Oracle Night and The Book of Illusions, an exhilarating, whirlwind tale of one man's accidental redemption Nathan Glass has come to Brooklyn to die. Divorced, estranged from his only daughter, the retired life insurance salesman seeks only solitude and anonymity. Then Nathan finds his long-lost nephew, Tom Wood, working in a local bookstore—a far cry from the brilliant academic career he'd begun when Nathan saw him last. Tom's boss is the charismatic Harry Brightman, whom fate has also brought to the "ancient kingdom of Brooklyn, New York." Through Tom and Harry, Nathan's world gradually broadens to include a new set of acquaintances—not to mention a stray relative or two—and leads him to a reckoning with his past. Among the many twists in the delicious plot are a scam involving a forgery of the first page of The Scarlet Letter, a disturbing revelation that takes place in a sperm bank, and an impossible, utopian dream of a rural refuge. Meanwhile, the wry and acerbic Nathan has undertaken something he calls The Book of Human Folly, in which he proposes "to set down in the simplest, clearest language possible an account of every blunder, every pratfall, every embarrassment, every idiocy, every foible, and every inane act I had committed during my long and checkered career as a man." But life takes over instead, and Nathan's despair is swept away as he finds himself more and more implicated in the joys and sorrows of others. The Brooklyn Follies is Paul Auster's warmest, most exuberant novel, a moving and unforgettable hymn to the glories and mysteries of ordinary human life.